



Royal  
Academy  
of  
Music

# *Junior Academy*

## *Prospectus 1999*





Photo: Suzie Maeder

*Royal Academy of Music, Marylebone Road*



Royal  
Academy  
of  
Music

*Principal*  
Curtis Price Hon RAM

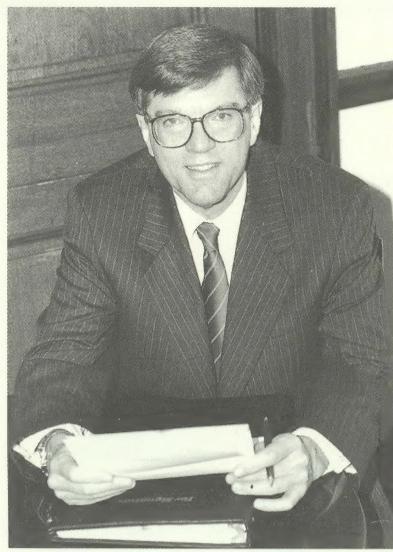
*Junior Academy*

*Director*  
Jonathan Willcocks MA (Cantab), Hon RAM

*Assistant Director*  
Krystyna Budzynska GRSM, LRAM, ARAM

*Administrative Assistant*  
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Curtis Price

*Photo: Rita Castle*

## *Message from the Principal, Curtis Price*

*This prospectus is intended to give you a glimpse of the exciting opportunities open to young musicians in the Junior Academy. The highest standards of teaching in individual and ensemble music skills are essential at an early age, and we see the work of the Junior Academy as a fundamental and integral part of the aims of the Royal Academy of Music. I hope that you will enjoy reading all about the course, and will feel free to contact us. Jonathan Willcocks, Director of the Junior Academy, will answer any questions you may have.*



*Photo: Suzie Macder*

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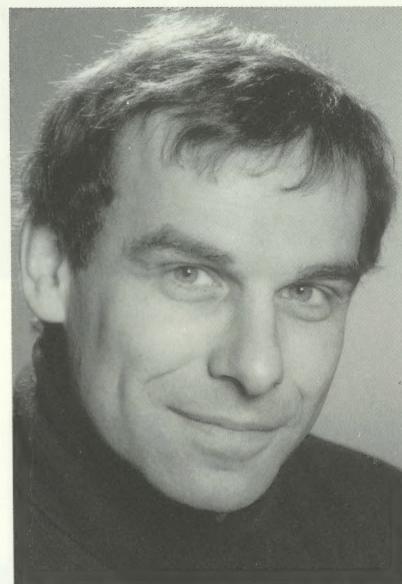
# *Junior Academy*

The Royal Academy of Music, founded in 1822, is Britain's senior conservatoire and one of the oldest institutions for advanced musical education in the world. It has always been at the forefront of development in the provision of music training, anticipating and responding to the changing demands of the musical world.

In 1935, the Junior Exhibitors' scheme was launched to provide music tuition of high quality for children of school age. From these beginnings, the Junior Academy has developed to offer the option of a specialist music education for pupils who can continue to live at home and attend normal schools. Many travel considerable distances to study at the Junior Academy, and benefit not only from the high standards of individual tuition and ensemble coaching, but also from the stimulation of contact and music-making with other pupils of similar abilities and commitment. Although we do not presume that all pupils at the Junior Academy will wish to proceed to further education in music at a conservatoire or university, many do so and subsequently enter the music profession in a wide variety of areas of activity.

The mission of the Junior Academy is to provide the very highest quality of musical training to pupils between the ages of eleven and nineteen who demonstrate the abilities and motivation to make the fullest use of the opportunity. The Primary Academy offers similar opportunities at age eight to eleven. All tuition and activities take place on Saturdays, when the Junior Academy has full use of the excellent facilities of the Royal Academy of Music in Marylebone Road. The Junior Academy is seen as a vital part of overall music training at the Royal Academy of Music, and many instrumental professors teach in both Senior and Junior Academy.

**Jonathan Willcocks** *Director*



*Jonathan Willcocks  
Director, Junior Academy*

*Photo: Carpenter Turner*



Photo: Suzie Macafer



Photo: Gillian Allard



Photo: Pilar Fernandez

# *Curriculum*

The curriculum, which is flexible to the needs of each individual pupil, emphasises areas of musical training and music-making which we feel are of fundamental importance to all young musicians.

Principal-Study and Second-Study tuition are offered in:

Piano, Violin, Viola, Cello, Double Bass, Flute, Recorder, Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, Tuba, Guitar, Voice, Classical Accordion, Percussion and Composition.

Additionally, Second-Study tuition is available in Organ and Saxophone.

## **Principal-Study individual tuition**

This is the central pillar of the work of the Junior Academy, and lessons are one hour in duration. By arrangement, it is possible to extend the lesson further, when we feel that it would be advantageous to the pupil.

## **Supporting studies**

All pupils are allocated to a supporting studies class. These sessions develop vital aural skills and musical literacy, concentrating on the use of the voice in aural work. The connection between the written score and musical sound and an understanding of musical style are developed by use of material from the full range of the repertoire.

## **Chamber music**

We give priority to coached chamber music for all instrumentalists, as the benefit to the developing musician is considerable. Chamber music stresses the need to listen and react to fellow-musicians, and highlights the essential disciplines of ensemble playing.



*Photo: Rita Castle*

# Teaching staff



Photo: Pilar Fernandez



Photo: Suzie Maeder

## KEYBOARD DEPARTMENT

### Piano

Kathleen Abbott GRSM, LRAM, ARCM  
Timothy Barratt GRSM, LRAM, ARCM, LTCL  
Jeremy Brown ARAM  
Francesca Bruns LRAM, ARCM, LTCL  
Krystyna Budzynska GRSM, LRAM, ARAM  
Michael Dussek FRAM  
Fiona Harris B Mus, M Mus  
Jeffery Harris ARAM  
Nicola Meecham Dip RAM  
Tessa Nicholson LRAM  
Antonietta Notariello ARAM  
Marie Saba LRAM  
Aaron Shorr ARAM  
Zoe Solomon GRSM (Hons), LRAM, ARAM  
Andrew Smith GRSM, LRAM, ARCM  
Patsy Toh ARAM  
Heather Toyn GRSM, LRAM  
Beryl Woods GRSM, LRAM

## STRING DEPARTMENT

### Violin

Philippa Bunting BA (Hons) Oxon  
Susan Collier GRSM, LRAM, ARCM  
Ita Herbert ARAM, Dip RAM  
Kate Mackenzie LRAM  
Lorraine McAslan Perf Dip (Juilliard)  
Ellen Martin LRAM  
Nina Martin ARAM  
Cecily Mendelssohn  
Sheila Nelson BMus(Lond), Hon RAM  
Chika Robertson M Mus, BA  
Yumi Sasaki ARCM, Dip Toho Mus Sch  
Alla Sharova Hon ARAM,  
Diploma Leningrad Conservatoire  
Jill Thoday ARAM  
Brian Underwood ARAM

### Viola

Luciano Iorio ARAM  
Kate MacKenzie LRAM  
Brenda Stewart B Mus, LRAM

### Cello

Rebecca Gilliver G Mus, RNCM (Hons), PPRNCM  
Heather Harrison LRAM, Dip RAM  
Penelope Lynex ARAM  
Robert Max GRSM, LRAM, Dip RAM, PPRNCM  
Wendy Max Hon ARAM  
Erica Simpson ARCM  
David Strange FRAM

### Double Bass

Angela Schofield B Mus (Hons)

### Guitar

Michael Lewin FRAM

# Teaching staff

## WOODWIND DEPARTMENT

### Flute

Francesca Hanley

Anna Pope MA (Oxon), ARCM

Susan Torke B Mus, Dip RAM

### Recorder

Christopher Ball ARAM

### Oboe

Melanie Ragge MPhil, MA (Cantab),

Dip RCM, LRAM

### Clarinet

Christopher Ball ARAM

David Fuest ARCM

Andrew Smith GRSM, LRAM, ARCM

Mark van de Wiel MA (Oxon), ARCM

### Saxophone

Andrew Smith GRSM, LRAM, ARCM

### Bassoon

Peter Harrison Dip RCM, ARCM

## BRASS DEPARTMENT

### Horn

James Diack ARCM, Hon ARAM

### Trumpet

Malcolm Smith ARCM

John Young AGSM

### Trombone

David Whitson LRAM, ARCM, ARAM

### Tuba

Paul Smith

### Percussion

Lilian Simpson Hon ARAM



Photo: Pilar Fernandez

### Voice

Ann Lampard ARCM

Sara Reynolds BA (Hons)

### Composition

Adam Gorb MA (Cantab), M Mus, Dip RAM, ARAM

Cyril Lloyd M Mus (Wales)

John Webb BA (Hons), M Mus, Dip RAM, ABSM

### Classical Accordion

Owen Murray Hon RAM, GRAM,

Dip RAM (Copenhagen)

### Supporting Studies

Kathleen Abbott GRSM, LRAM, ARCM

George Biddlecombe PhD ARAM

Adam Gorb MA (Cantab), M Mus, Dip RAM, ARAM

Fiona Harris B Mus, M Mus

David Knotts BA (Cantab)

Cyril Lloyd M Mus (Wales)

Matthew Morley M Mus, FRCO, LRAM

Matthew Taylor MA (Cantab), Dip RAM, ARAM

John Webb BA (Hons), M Mus, Dip RAM, ABSM

### Orchestras and Choirs

Susan Collier GRSM, LRAM, ARCM

Peter Stark GRSM, ARCM

David Strange FRAM

Mark van de Wiel MA (Oxon), ARCM

David Whitson LRAM, ARCM

Jonathan Willcocks MA (Cantab), Hon RAM

### Staff Accompanists

Rebecca Woolcock G Mus, RNCM, PPNCM, LRAM

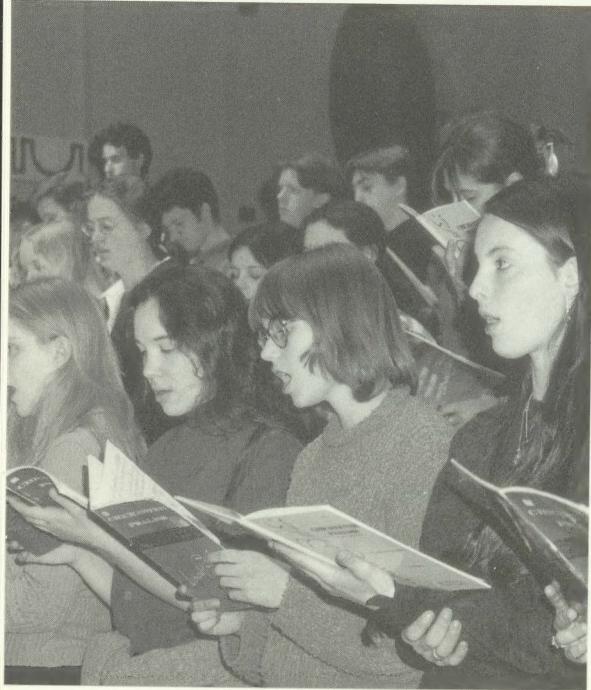
David Knotts BA (Cantab)

Anne Collard BA (Hons), LRAM, ABSM



Photo: Pilar Fernandez

# *Curriculum*



*Photo: Rita Castle*

## **Orchestra**

The Symphony Orchestra rehearses and performs works from the standard orchestral repertoire, and offers concerto opportunities for outstanding instrumentalists. There is a strong emphasis on orchestral training, with sectional work regularly undertaken by tutors with wide professional orchestral experience. For less experienced players, the String Orchestras and Wind and Brass Ensembles allow attention to be focused on the differing technical needs and disciplines of these instrumental groupings.

## **Choir**

There is a mixed SATB choir, and a Junior Chorus for younger girls and boys with unbroken voices. We encourage most pupils to sing in these choirs; besides being worthwhile and enjoyable musical activities, they form a valuable adjunct to the aural training programme.



*Photo: Rita Castle*

# *Curriculum*



*Photo: Suzie Maeder*

## **Keyboard skills**

Keyboard harmony, transposition and improvisation are taught in small groups with the needs of university and conservatoire degree courses in mind, using the Yamaha Digital Piano Laboratory

## **Composition**

With the development of composition in GCSE and A level music, many pupils seek help and encouragement in this area. There are weekly composition tutorials to which pupils bring composition work, and termly composition workshops at which pieces are performed and discussed.

## **Conducting**

Tuition in the techniques of conducting, score preparation and interpretation is available in a class taken by Peter Stark, principal conductor of the Junior Academy Symphony Orchestra, in association with Colin Metters, Head of Conducting Studies at RAM. There are opportunities for outstanding student conductors to work with various Junior Academy ensembles.



*Photo: Suzie Maeder*

# Curriculum



Photo: Suzie Maeder

## Second study

Although we recognise that not all pupils will wish to learn a second instrument at the Junior Academy, many do so. Lessons can be of any length appropriate to the level of development of the pupil. Because it is not appropriate for all pupils at the Junior Academy, Second-Study tuition is not included in the Junior Academy Course Fee and is available at an extra charge.

## Masterclasses and workshops

We invite distinguished performers to visit the Junior Academy to work with groups of pupils. These sessions are arranged both with specific instruments as their focus, and to encounter various musical influences – such as jazz or twentieth-century techniques.

## Performance

Controlled development of the art of performing is an essential part of any musical education. In addition to their individual lessons, all pupils have a termly Performance Class with their Principal-Study teacher. Within the Junior Academy there are regular informal and formal opportunities for performance, including concerts in the Royal Academy of Music's refurbished Duke's Hall. Other performing opportunities include recitals given on the South Bank, St Martin-in-the-Fields and outside London.

## Prizes

There are annual Prize competitions for each instrumental discipline, chamber music and composition, adjudicated by distinguished visiting musicians.

## Assessment

Every pupil is expected to prepare for an annual assessment, at which instrumental progress can be reviewed, sight-reading and aural skills tested and future plans discussed.

# General information

## Terms

There are three teaching terms per year, each of eleven weeks, corresponding with normal school terms. Ten Principal-Study and Second-Study lessons are given each term, other activities taking place on every Saturday during term.

## Timetable

Lessons and other activities are timetabled on Saturdays from 9am, although flexibility is possible for pupils with lengthy journeys to undertake.

## Fees

The fees for the Junior Academy are outlined on an enclosed sheet. Fees are payable at the beginning of each term. Awards are available from many Local Education Authorities for pupils attending schools within their area.

A full term of advance notice in writing is required for withdrawal of pupils, or fees are payable in lieu of such notice.

## Scholarships and Bursaries

Scholarships and bursaries are available each year for outstanding ability, for designated instruments and in cases of financial need. The value of all awards is subject to means test.

*The Junior Academy is very grateful to a number of recent donors and benefactors whose assistance has greatly facilitated the implementation of our plans: these benefactors include the Else and Leonard Cross Charitable Trust, the Leverhulme Trust, the John Spedan Lewis Foundation, John Lyon's Charity, Dame Ruth Railton and the Wolfson Foundation.*



*Photo: Suzie Maeder*

# General information



Photo: Hayet Chala

## Parents

We recognise the very valuable role that parents play in the success of the Junior Academy, particularly in the support and organisation of thorough daily practice schedules at home. We encourage contact between parents and individual teachers, and there is a thriving Parents' Committee. This Committee runs the Junior Academy canteen on Saturdays which provides not only a social focus for pupils but also an additional source of bursary funds for those in financial need. The Friends of the Junior Academy provide an opportunity for participation in the work and development of the Junior Academy.

## Open Day

The Junior Academy holds an Open Day on one Saturday each year, on which prospective pupils and their parents can visit the Academy. Details of the next Open Day are enclosed with this Prospectus. All concerts are open to the public.

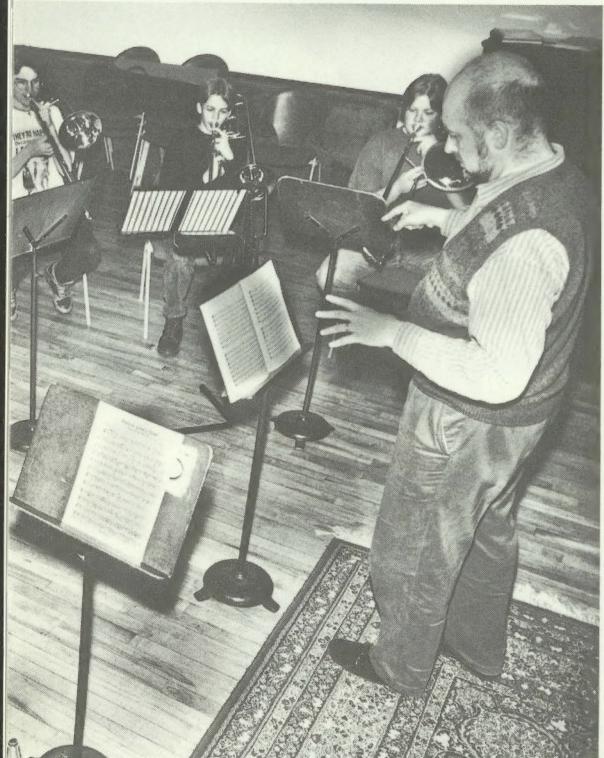


Photo: Pilar Fernandez

## Junior Academy Mid-Week

This scheme runs parallel to the main Junior Academy programme and offers a limited number of places for young instrumentalists, including organists, aged between twelve and eighteen years, to have individual tuition with Royal Academy of Music professors. It is only appropriate for students with access to a strong programme of ensemble playing, aural training etc elsewhere, and may involve some flexibility of lesson times/days. The Frederick Grinke Scholarship is offered to an outstanding violinist.

Full details of this provision are available from the Junior Academy office.

## Primary Courses

Information leaflets are available for the following courses:

*Primary Academy:* Saturday afternoon, ages 8-12

*First String Experience:* Saturday morning/afternoon, ages 5-6, violin, cello and double bass teaching and ensemble work for beginners using group methods

*First Guitar Experience:* Saturday afternoon, ages 6-10, guitar teaching and ensemble work for beginners and elementary players using group methods

*First Musical Experience:* Saturday morning, ages 4-5, an initial pre-instrumental course, developing skills of pitch, rhythm and physical co-ordination.

# *Entry procedure*

## **Auditions**

Entry is by audition in March, for admission the following September. In exceptional circumstances auditions can be arranged before or after this period.

## **Audition requirements**

Applicants should prepare two contrasting pieces in their Principal study and one piece (if appropriate) for their Second study. Sight-reading and aural tests will be given. An accompanist will be available if required.

## **Entry standards**

The Junior Academy is a specialist music provision, and entry is very competitive. We are looking primarily for musical potential, and the standard of playing of successful applicants will depend very much on such factors as age and length of study; but as a rough guide we would expect Associated Board grade 5 distinction level from our younger applicants. Exams need not have been taken.

## **Ages**

Pupils are admitted to the Junior Academy from age eleven upwards, and normally remain at the Junior Academy, subject to satisfactory progress, until they are eighteen or nineteen. We do not normally admit pupils for a period of less than two years of study.

## **Local Education Authority Awards**

Awards are made by some authorities to cover full or partial fees and travel expenses. Early application to your LEA Music Adviser is recommended. The LEA may hold preliminary auditions before referring selected candidates to the Junior Academy for final auditions.

## **Fee-paying places**

Application should be made direct to the Junior Academy on the enclosed Application form, noting the closing date. A non-returnable audition fee is payable.



*Photo: Suzie Maeder*

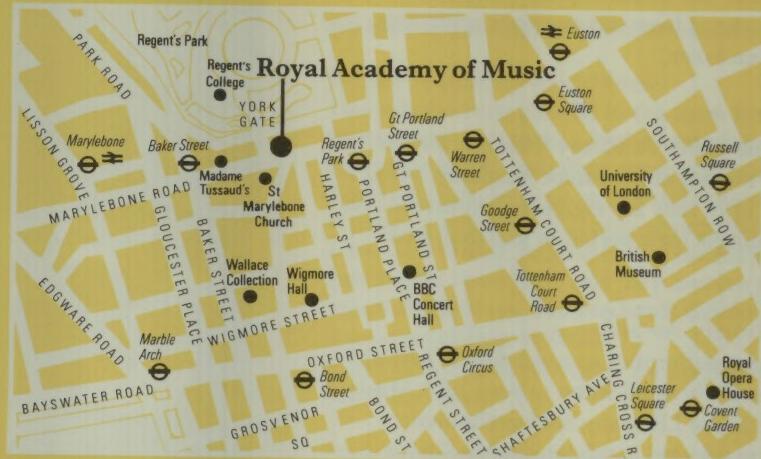
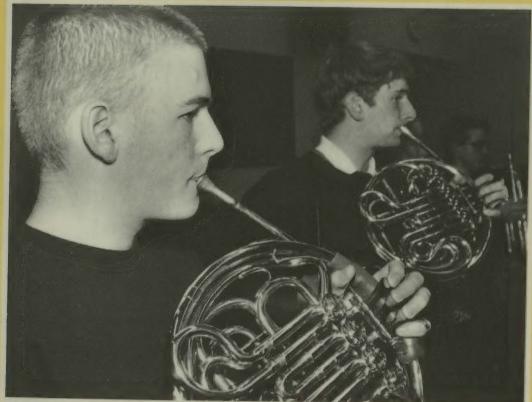


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Photo: Pilar Fernandes



# Junior Academy

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